



WORSHIP OF THE NORTH

HISTORIC ILLUSTRATIONS OF THE CONFEDERACY

BY MURAT HALSTEAD.

THE most deeply interested readers of stories are of two classes—those to whom that in hand is old and thoroughly known, and those whose interest is untouched save with foreshadowed intelligence. Letters by descriptive writers are relished especially by travellers whose own experiences are sketched, and by persons who never have been in the neighborhoods described and to whom the pictures drawn and the information given are quite fresh. One says, "I read that chapter with great pleasure because I have been there and know all about it myself"; and another, "I read it with delight for the reason that it was news from a country just discovered, for me."

War history is intensely interesting to those who were engaged in the warfare, and to the young born after the combat, to whom the truth of immense events comes in glimpses like a landscape seen in the flashes of lightning. How fast the old time fades! how seldom the clear

light shines! and how suddenly the twilight darkens and the night descends! The Confederate etchings herewith presented in the *Cosmopolitan Magazine* are remarkable for the fidelity with which they express the convictions and the temper of the southern people during the first years of the war between the United and Confederate States. Those whose personal reminiscences cover these times will study the lines of the drawings and recognize the unerring touch of the artist; while the generation of the last quarter of a century will be startled to find in a form so concentrated a record of the fierce animosities, the bitter resentments, the implacable prejudices, the passion, the frenzy and the ferocity of the war, as it was and as it appeared within the lines of the Confederacy, and to the sympathizers, without reserve or misgiving, with the Confederates.

It will surprise many in the south and still more in the north, to study these

etchings and recognize in them what the public opinion was of the citizens who took up arms against the government of the United States, because President Lincoln opposed the extension of slavery and was supposed, when elected, to represent aggression toward the states that maintained slavery and a deliberate purpose to destroy them as sovereign powers, and deprive them forever of that political potentiality of which they were prouder than anything else they held or hoped for.

Now it is rare to hear President Lincoln spoken of without expressions of deepest respect; and men of all parties understand and declare his high and honorable place in history, and praise him above all things for his kindness, charity, long-suffering, forbearance and generosity, and there is forever quoted as the best expression of his character, personal and public, his immortal phrase, "With malice toward none, with charity for all." It is instructive with this in mind to study the etchings in which he is depicted, remembering that this is the work of a man of cultivation, and is courtesy itself compared with the coarser manifestations of the like sentiment. The time was when it was politeness to call President Lincoln, Abrahamus, and denounce him as a despot who trampled upon the constitution of his country and steeped the land in the blood of white men for the sake of the negro.

Three of the drawings here are especially directed at President Lincoln, one founded on the story of his flight to Washington wearing a Scotch cap. Mr. Lincoln was induced to change his route and time of passing through Baltimore when on the way to be inaugurated, because it was discovered that the crowd certain to collect there to receive him would be hostile, boisterous and perhaps dangerous—and it was believed there was a plot to assassinate him. The recollection of the attack upon the Sixth Massachusetts regiment of volunteers in Baltimore, a short time after, and the murder of Lincoln at the beginning of his second term, remove all ideas of the ridiculous from the entertainment of this apprehension—which was loudly denounced and hooted at the time as ludicrous and disgraceful. The Scotch cap story was

a pure fiction, and the constant circulation it has had is an instance of the survival of the picturesque.

The Worship of the North is an etching in which there is contained a volume. The negro on the altar is the idol and around him are bayonets with the John-Brown pike most conspicuous in the centre; and St. Ossawatamie is a statue with a pike standing on a pedestal, an object of adoration and assumed to be an intercessor. A white man is offered as a sacrifice to the negro idol; Henry Ward Beecher has just used the sacrificial knife; Charles Sumner bears a torch. Horace Greeley swings a censer which emits snakes. Ben Butler, General Scott, General Halleck, General Hunter, Governor Andrew, Mrs. Beecher-Stowe, Secretary Stanton and others, appear as worshippers. It would take a file of the Richmond Examiner for a year to tell as much of the hostile violence and contemptuousness of the southern people toward their adversaries at the beginning of the great contest, as is contained in this outline



PASSING THROUGH BALTIMORE.

drawing. There is another one still more striking—that of the writing of the proclamation of emancipation. Of course President Lincoln was, in the view of those in the control of the seceded states, trampling the constitution of the United States under his feet. The secessionists never got over the theory even in the midst of their efforts to overthrow the government, that they were in a special degree the appointed interpreters and au-

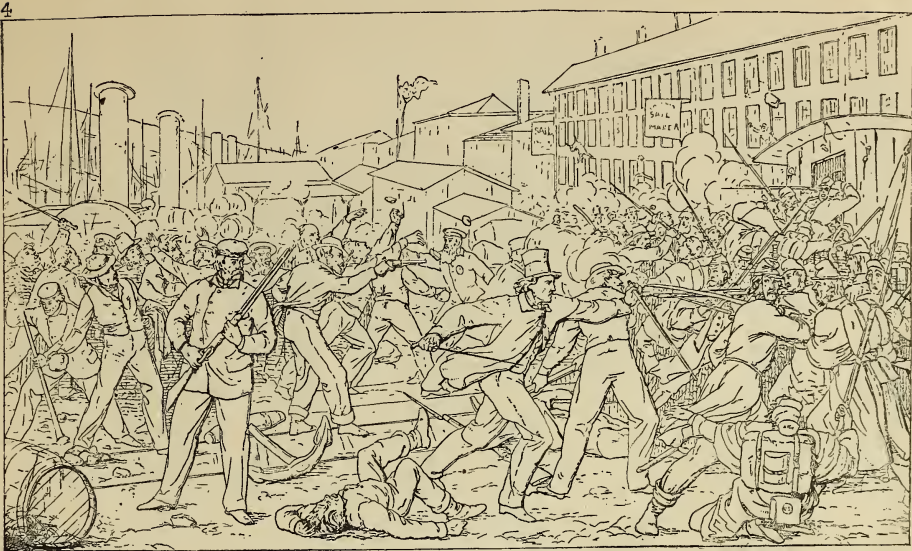
of St. Domingo, the murder of children and the desolation of homes. John Brown with a palm in one hand and a pike in the other looks with cranky benignity from a frame. The Statue of Liberty is burlesqued with a baboon's head and a laurel wreath—suggesting the favorite revilement of Lincoln as a gorilla. The devil holds his inkstand and on the back of his chair is an ass's head! This gives at a stroke the southern notion of the war



WRITING THE EMANCIPATION PROCLAMATION.

thorized defenders of the constitution. It was a natural and popular stroke therefore for the artist to place the constitution under the feet of the President who was seeking to enforce the laws and save the Union. The idea that the Union and the constitution could be preserved by force of arms in a war that throughout the Confederacy was popularly called "the John Brown raid on a large scale" was regarded as the most preposterous proposition that had ever been heard of. Negroes' heads with rams' horns decorate the table upon which Lincoln writes the proclamation of freedom, and the legs end with Satanic cloven feet. Upon the wall is a picture showing the massacres

and the purport of the proclamation at the time it was issued. The war as the southern people saw it, was on the part of the national authorities the massacre of white men in a fanatical crusade for the blacks. It was as they believed wholly prohibited by the constitution, and they understood the invasion of the territory they held to be their own, as a proceeding that made John Brown a sort of god; and instead of comprehending that the invasion and conquest of their states was for the benefit of the whole people, themselves no less than others, they maintained that it was full of all uncharitableness and every horror—that it was asinine and baboonish and devilish and incited in this



THE BATTLE IN BALTIMORE.

country the memorable woes of the war of the races in St. Domingo.

Other drawings are in the same spirit. The sentiment was propagated that northern troops were from the slums, and chiefly criminals or foreigners; and the fashion with which national regiments were recruited and provost-marshal duty performed was that the invaders were in the coarsest degree mercenary and merciless, and the lowest of the human race. It may be news to many in these days that General Butler of Massachusetts was as conspicuous as he appears in our Confederate history in etchings. But he was for some years a wonderfully well-hated man, made famous beyond comparison by the malicious ardor and ingenuity of his enemies; and the Baltimore caricaturist whose facile pencil we are following pays General Butler no more attention in proportion than the press of the south gave him. The violent hatred of Butler in the states of the Confederacy appeared early and seemed to originate in the

fact that he voted sixty-three times in the democratic national convention at Charleston for Jefferson Davis as the democratic candidate for the presidency of the United States, and was one of the leaders at Baltimore in the division of the democratic party and the nomination of Breckenridge against Douglass. It was southern sentiment that as he had gone that far he must have been an awful hypocrite or his principles would have carried him with them into the war—and therefore he was a sort of traitor. Indeed it took a good while to convince many of the southern people who were engaged



SEARCHING FOR ARMS.

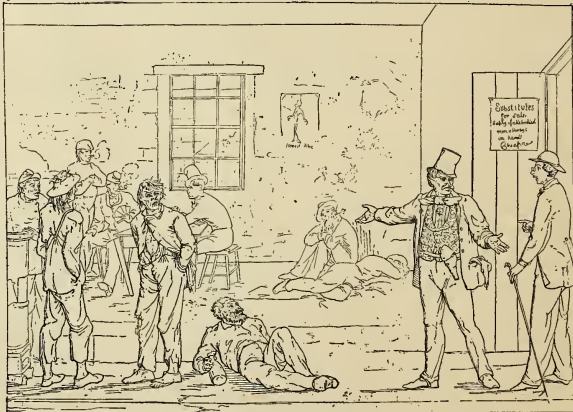


ENLISTMENT OF SICKLES BRIGADE.

in the rebellion that they had not been most terribly wronged by the northern democracy; and there would have been more ground for the imputations which they launched against their former brethren in the party, if the representatives of the northern democrats had not in the Charleston convention given them fair and ample warning that they had gone as far as it was possible to go, in behalf of the vindication of the rights claimed by the southern people—and could not and would not undertake to stand by them in the assertion of the new departure which was there demanded as the democratic platform and refused—that the constitution carried slavery with it into the territories! It is a remarkable episode in the history of the war that it was so thoroughly predicted in the course of the discussions at the Charleston convention, and that the lines between the north and the south were so distinctly drawn in those debates. The prominence of General Butler in the conventions at Charleston and Blatimore seem to have made him a target for the arrows of the southern archers; and it is impressive in turning over these pictures to note that of all the group

of the defenders of the Union etched by the Confederate artist in the *Worship of the North*—the sacrifice of the white man upon the altar of the negro idol—only General Butler and Mrs. Beecher-Stowe are among the living.

We find these etchings full of the sharpest scorn and of rancorous hatred, referring to the early rather than the lat-



BUYING A SUBSTITUTE.

er period of the war. There is a reason for this that should be well understood. The northern and southern people—and we would not use the sectional phrase of statement if its precise equivalent could be found in other words—were taught in the course of the grappling in deadly con-



MAKING CLOTHES FOR BOYS IN THE ARMY.

flict of their gigantic armies, to respect each other. Before the war they were very ill-acquainted, and it was the habit of each section to disparage the other. It was a current northern joke that John Brown had so frightened Virginia with twenty men that if he had happened to have a hundred he could have marched through Richmond, and that a regiment would have been ample for the conquest of the state. In the south there was infatuation about the ability of one southern man to whip from three to five Yankees. Something of this still

lingers in the southern writers when ac- counting for the result of the war as

achieved merely by overwhelming numbers; forgetting the compensating advantages on the Confederate side for those who were called to act upon the defensive in enormous natural fortresses. It is vain, and would be far aside from the purpose of this paper, to consider these controversies, unless by taking them up any shade of animosity that lingers in them might be eliminated. The northern people were exceedingly slow at the beginning of the war to comprehend the intense earnestness of the people of the south, or to give them credit for the martial ability that they possessed. It is history that there were two formidable invasions of the north by southern troops; that Washington was four times seriously menaced;



SLAVES CONCEALING THEIR MASTER.

that the Virginians watered their horses in the Susquehanna; that the greatest of the battles of the war was fought in Pennsylvania; and that even when Grant crossed the Rapidan there was a deadly struggle in the wilderness that made the fortunes of war seem once more in doubt. These things told the world—the northern people no less, indeed more, than others—of the marvellous soldierly qualities of the southern people; and it was fortunate that the



RETURN OF A RAIDING PARTY.



VALIANT MEN 'DAT FITE MIT SIEGEL.'

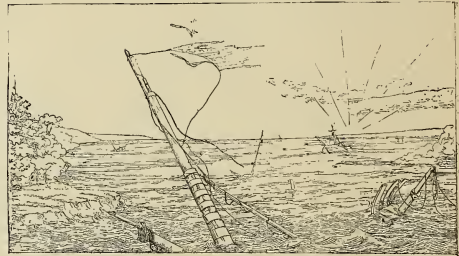
highest order of statesmanship could not be associated with a cause that was without material warrant, moral foundation or political justification, and so happily for all it failed. That which permits and indeed commands the publication of the Confederate etchings, which must be regarded as a vivid and characteristic contribution to history, is the current patent truth that they relate to a state of things that has passed away. It would be unwise not to be sensible that there are sectional matters still open for settlement, controversies that would be very exciting, even infuriating, yet to come; but of the feeling that the works of Dr. Volck represent there is so little left that they may be regarded with a compassionate sympathy and considered purely as history and art. The intemperance displayed here, the unreflecting remorseless fury that is seen, did not endure to Appomattox. The war was a great teacher.



TRACKS OF THE ARMIES.

It taught the people of the country north and south to respect themselves and each other. The old will testify that these strange and sinister sketches are true to their time; that they are faithful as the photograph of battle fields, of one of the developments of warfare; and the young should temper their surprise that such things are historical, with the sober meditations of a genial philosophy.

Long before the end of the conflict of arms there was a southern sensibility that after all Yankee Doodle was a grand old fellow, and the mighty Nation that all the states made up something worthy



CHARLESTON HARBOR.

to be interested in and that it would be well to be a part of; that there was more glory in the old than there could be in a new flag; and the proudest boast and congratulation of the members from the reconstructed and restored states when they found themselves again under the dome of the capital was, "We are in our father's house and we have come to stay forever." And the feeling in the north—would that the south could know how true and noble and chivalrous it was!—declared for the most generous policy consistent with rational political prudence, and was ready to go beyond the lines that cautious statesmanship would draw, and meant to give suffrage as the happier way of broadening the foundations of the Republic. There had been new light on the great commonwealths of the

south whose manhood had been amply vindicated, though the sword they drew had failed to achieve their sovereignty. Carl Schurz tells that in one of his campaigns in Virginia when separated from

ing in Richmond as the president of the United States, and he said he asserted the far higher honor of the presidency of the Confederate states. He is gone and the United States only gained in uni-

versal prestige by the trial of the strength of the general government and the tenacity of the national vitality. He is no more, and his daughter—the Daughter of the Confederacy—is soon to become the wife of a young man in the north whose blood is of the oldest anti-slavery stock; and the chivalry of the north, no less than that of the south, will be warm-hearted toward her and show by acts of kindness unaffected and the involuntary politeness of respectful affection and the high and tender consideration that is the tribute



FORMATION OF GUERRILLA BANDS.

the cracker train and after a long day's fasting, the best hope was that there might be something found to eat the next day, one of his staff officers pressed to his side and asked him if he remembered how delightfully they cooked and served hares with a delicious sauce that was a specialty of the house in one of the Palais Royal restaurants in Paris. At the moment the remembrance was not comforting, and the officer was regarded as guilty of a breach of discipline, but not punished for his untimely and fantastic recollection. It is said of John C. Breckenridge that in the midst of his dreariest campaign in western Virginia, retreating in a driving rain and gloomily apprehensive, one of his staff asked him to explain the constitutional ground upon which the southern politicians claimed that the right existed to carry slavery into the territories and whether he thought that solemn constitutional right would be exercised after the war! It is said to the credit of Breckenridge that he was able to laugh at the humor of this immense impertinence. In the midst of the war Jefferson Davis was through inadvertence introduced at a public meet-

ing in Richmond as the president of the United States, and he said he asserted the far higher honor of the presidency of the Confederate states. He is gone and the United States only gained in uni-

DESCRIPTIVE NOTES.

The series of etchings which is presented in this issue of the *Cosmopolitan* comprises one of the most inter-



JAMISON'S JAYHAWKERS.

esting reminiscences of the great war of the rebellion. They are the work of Dr. A. J. Volck of Baltimore who etched them during the early years of the civil war. Dr. Volck was an agent of the Confederate government and to get his



GENERAL STUART'S RAID TO THE WHITE HOUSE.

sketches he repeatedly ran the blockade. The daring artist finally was arrested by the United States government and confined in Fort McHenry. The sketches were etched and a few copies printed intended for private distribution, after which the original copper plates were shipped to England for safety and left with De la Rue & Company of London. Owing to neglect, the plates were rendered useless by dampness and verdigris, and never were re-etched. Dr. Volck at one time was at the head of the first art academy in the south, and his ability as an etcher and as a portrayer of the events of the war is manifest.

I. WORSHIP OF THE NORTH.

This is the most elaborate etching of all in the series. It shows the public men of the north worshipping, as an idol, a negro on the Chicago platform, the corner of which is a carved head of Lincoln.

II. PASSING THROUGH BALTIMORE.

Lincoln on his way to the inauguration

at Washington, fearful of his life, appears at the partly open door of a freight car to ascertain the cause of a horrible noise and finds that it is nothing worse than a cat on top of a hydrant. The car is labelled "Freight—bones; capacity, 000."

III. WRITING THE EMANCIPATION PROCLAMATION.

This is a most carefully wrought etching. Lincoln is seated sideways at a table, writing, his head upon his hand and his left foot upon a bound copy of the constitution which lies upon the floor.

IV. BATTLE IN BALTIMORE, APRIL 19, 1861.

A spirited street scene in which the

Baltimoreans are assailing the Sixth Massachusetts regiment.

V. SEARCHING FOR ARMS.

A room in a southern house in which a squad of soldiers are turning over the bed looking for

arms and money. All that is found is a small Confederate flag which the captain holds up to the mother, whose daughter



GENERAL STUART'S RETURN FROM PENNSYLVANIA.

is clinging to her breast. The master of the house is outside the doorway, trying to thrust aside the soldiers who prevent his entrance.

VI. ENLISTMENT OF SICKLES BRIGADE,
NEW YORK.

The locality is the Five Points. On one side is a missionary, with the Bible in hand, preaching, while some one above him surreptitiously removing his wig. On the other side is a gaunt and gaudy woman giving pipes to the crowd. Behind her is the sign 'Pipes for the noble Saviours of their Country, by Mrs. Higby.' Between the two sides of the street are the recruits, intermingled with whom is the colonel, the lieutenants, a first sergeant and a corporal. One of the lieutenants has a transparency 'The Capital in Danger, Sickles Brigade to the Rescue.'

VII. BUYING A SUBSTITUTE IN THE
NORTH DURING THE WAR.

Shows the interior of a house on the outside of the door of which is the sign,

'Substitutes for sale. Supply of Able-bodied Men always on hand, Cheap.' A well-dressed young man who has been drafted enters to obtain a substitute, and is ushered by the man in charge to a group of ragged wrecks of humanity.



BUTLER'S VICTIMS OF FORT SAINT PHILIP.

VIII. MAKING
CLOTHES FOR
THE BOYS IN
THE ARMY.

A touching scene in a southern home. The aged mother is at the flax wheel, spinning the flax into thread; one of the daughters is at the loom, weaving the

thread into cloth; while the other daughter is making of the cloth, garments for the sons and brothers in the army.

IX. SLAVES CONCEALING THEIR MASTER
FROM A SEARCH PARTY.

The master stands behind the open kitchen door, cocked pistol in hand, while the slave woman directs the armed and mounted party before the door down the road. A young negro boy sits at the hearth, holding a skillet, and endeavoring to reassure a badly frightened younger brother.

X. RETURN OF A RAID-
ING PARTY FROM
PENNSYLVANIA.

A very pretty study of animal life. The officers, mounted, are directing the soldiers, who are driving the herds of cattle and swine which they have confiscated in the rich farming country of southern Pennsylvania. The white-topped baggage wagons are rolling along filled with forage.



PRAYER IN STONEWALL JACKSON'S CAMP.



COUNTERFEIT NOTES FOR SALE.

XI. VALIANT MEN 'DAT FITE MIT SIEGEL.'

This ironical title calls to mind a picture which can be imagined. The soldiers are plundering and burning a home, while the mistress of the house, but half clad, is on her knees before an officer begging that her house may be spared.

XII. TRACKS OF THE ARMIES.

The husband returns to what once had been his home, to find the house demolished and the dead body of his wife among the ruins. The cradle is overturned and the child gone. A vulture sits by the chimney, eager to descend on the dead. The grief-stricken man clasps his hand to his forehead, and staggers in amid the desolation. The leaf of an open book which lies on the floor says, 'By their deeds ye shall know them.'

XIII. FORMATION OF GUERILLA BANDS.

One of the band is approaching an armed man who stands by the side of his wife and child, and is persuading him to join them.

XIV. JAYHAWKERS.

A gang of marauders are galloping through a hamlet, burning and murdering as they go. The leader has swung over his saddle in front of him a young girl whom he is carrying off. A man is

aiming his gun at two women who are fleeing across the field.

XV. STONE BLOCKADE OFF CHARLESTON, SOUTH CAROLINA.

The entrance to the harbor is filled up with the hulls of dismantled ships which have been loaded down with stone and sunk in the channel to impede the progress of the hostile fleet.

XVI. FREE NEGROES IN THE NORTH.

Life among the slums of a northern city is shown. A negro beggar is given instead of an alms, a tract on slavery from the fingers of a high-bred well-dressed man. A physician is bargaining with two negroes for the purchase of a dead body for dissection.

XVII. CAVE LIFE IN VICKSBURG DURING THE SIEGE.

A mournful and pathetic picture of a southern lady kneeling in prayer in the underground cave room which has been furnished from the home in which it is



FREE NEGROES IN THE NORTH.

no longer safe to dwell. Vicksburg saw many such sights during the long six-weeks siege of 1863.

XVIII. VICKSBURG CANAL.

Two Confederate soldiers, one of whom has a spyglass, are viewing the Union forces working on the canal which, it was intended by Grant, should divert the channel of the river, and leave

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CAVE LIFE IN VICKSBURG.

Vicksburg an inland city. The vista through which the view is obtained is charmingly executed showing in detail the beauties of southern woodland and marshland.

XIX. GENERAL STUART'S RAID TO THE WHITE HOUSE.

In June 1862 after the battle of Fair Oaks the dashing Confederate cavalryman 'Jeb' Stuart started north of Richmond, rode completely around the Union army. This bold movement caused McClellan seriously to entertain the idea of moving his case from White House to the James river. The etching shows the cavalry surprising 'Hezekiah Skinflint, sutler' and running off the herds.

XX. BUTLER'S PRISONERS IN FORT ST. PHILIP.

A striking scene through the open sally

port of Fort St. Philip, captured by Farragut and Butler in April 1862. Citizens of New Orleans with ball and chain fastened to their ankles are at work digging and are being guarded by colored Union soldiers. In the distance General Butler is seen escorting two women, supposed Union sympathizers.

XXI. PRAYER IN STONEWALL JACKSON'S CAMP.

This is one of the most effective etchings in the series. A group of soldiers led by Stonewall Jackson are engaged in prayer.

XXII. COUNTERFEIT CONFEDERATE NOTES PUBLICLY OFFERED FOR SALE.

A store window bears the placard 'Counterfeit Confederate Treasury Notes for sale. Soldiers under orders to the South supplied with lots to suit at Reasonable Rates.'

XXIII. GENERAL STUART'S RETURN FROM PENNSYLVANIA.

This shows a portion of Stuart's army at a small stream of running water at which a halt was made to water the horses. General Stuart was returning from his raid to Chambersburg, Pennsylvania, in October 1862. As a study of horses the etching is fine.



VICKSBURG CANAL.

